

а-ча

разойть это
увелій чивать!

1980

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клаш

20¢

аркс

нуман

бом

рэгая

экс пистолс

ноби клэг анд тжэ свлианс

EDITOR'S CRY
read the new ton

Smash It Up - ENGLISH TRANSLATION ISSUE

So far this year we have done 8 issues but not necessarily all "Smash". I did something called "The Spring Issue" in January - it lasted a couple of Issues. We have sold no wait - we have printed between 15 + 20 every ish. With this one we are upping our circulation to 50!!

We'll sell it wherever they'll sell us! We tried House of Lords even - but they thought it was too horrible (good-o). We tried Records on wheels at Yonge + Isabella - but they said it would get ripped off easily (so, fuck them too).

Actually, I don't know who would want to accept something in their store with the front page in Russian! Commercial suicide?!?!

I'm supposed to disclose here, who we are. I'm Nick he's Alex (AIX) + she's Lizzi (sometimes she's undercover you see - actually she's a record biz bigwig, she doesn't want her boss/boyfriends to know she writes for such a stupid + filthy rag - NO GUTS).

As you may have noticed we have done nuthin' but local bands in this ish. I would like to do nothin' but local bands - 'cause i think the T.O. scene is much more important than say a band from "Swampbush, Georgia". But because of the desire to "do the impossible" i gotta try + do this. Stay bloody tuned.

Basically - what i'm tryin to say is, buy this + the next one + the next one - we'll keep going even if you don't like it.

Does that you like with this - lets hear a reaction! BYE! Niki Keddy know maniacs

IN THIS ISH
THE DEMICS!
CLEFT + THE /
CIVILIANS.

TRANSLATION -
NECESSARY
SHARKS
BOWIE L.P.
GARY NUMAN
aint Human.

FESTIVAL OFFEST
ART GALLERY TRIES
TO BE HIP.
HEAVY METAL (SORRY)
SOME REVIEWS

NEXT TIME (notice i didn't put "month" 'cause i don't know when i can get it out).
SLITS - LOCAL
BAND LISTINGS -
THE BEAT - KTC
MARTHA + THE MUFF
THE FEDS - BLANK GEN
STEEL PICKS - L.P.s
45's + a Free fuck.

GARY NUMAN, or Lizzies Mistake.

Following the concert on the evening of October 1st, cub reporters Natasha and Pluto recieved information as to the location of Gary Numan. Undu radiation caused Gary Numan's telepathic communication to give off vital information:

Holiday Inn 2II7I8.

We went to the Holiday Inn and fooled the plainsclothed pinhead at the front door (told him we were going to 23) went to 23 and walked down the stairs to 2I. Walked along the hallway and who should we encounter but MUM Newman. Who yes, does design Gary's clothes herself, Gary is a droid. Pluto said: "There's mom", mom turned from the pop machine clearly startled and said, "huh?". Picked up the plastic one piece jump suit and scattered back to her room (2II8). We proceeded down the hall and who should emerge but the G.N. himself, from 2II7. We seized the opportunity to ask him: "Is that you?".

Yes, we asked the blue no name hockey sweated mach man, who still had traces of black mascara under his eyes.

"Yeah, how did you get up here?"

"Is it true that this is your last live performance?"

"Yes, No".

"So you're goin' to only perform in front of other machines now eh?"

"Well, yeah, do you know you're not supposed to be up here?"

"Do you like aliens better than terrestrials?"

"Most of them".

"Have you ever met David Bowie or Peter Townsend?"

"Once in a bar with Nash the Slash in London before I left on my North American tour, listen I've gotta go".

"One more question".

"Do you believe in God?"

"What is god? God is electric music".

At that he walked into 2II8. We walked to the elevator, the doors opened and there was the pinhead from the front door. The elevator ride was in silence (the pinhead snuffed and snorted a bit). We exited stage left.

A CHART (my faves right now)

- 1) Cocaine Cocaine - Sly Dunbar
- 2) Kick - Adam + the Ants
- 3) Vietnameraica - Stranglers
- 4) Tonight For Me - 3rd World
- 5) Fashion - David Bowie
- 6) Diff. Kind of Tension - Buzz Cocks.
- 7) News - Demics
- 8) My Way - Sidney (sid sings)
- 9) Young Girls - Rich kids
- 10) Back off Baby - Tyranna
- 11) Villiers Terrace - Echo Bunnyman
- 12) I hate You - D.O.A.
- 13) No. one enemy - Slits
- 14) Don Letts - Reggie Spice

NEW STUFF (IN A FEW WORDS)

Demics - Demics

- clever lyrics - hi powered pop.
- keyboards! - Very English - Buy it.

3RD WORLD - PRISONER IN THE STREET "LIVE"

- A great "greatest hits" package.
- Beautiful production + performance.
- DANCE! DANCE! DANCE!

SECRET AFFAIR - GLORY BOYS.

- MOSTLY Rip-off Riffs - Perhaps
- 2 or 3 good songs - Lotsa horns.
- MOTOWNISH.

BRUCE SPRINGSTEEN - The River

- sink it.

ONLY ONES - BABYs GOT A GUN

- GOO- GA- GA- GOO- GOO
- CUTE- PERR ET- PRETTY
- SOME GOOD STUFF (DANCEABLE)
- I THINK THEY THINK THEY'RE REAL COOL (HA.

So now that you are aware that theres a new trend, here's some info. Now read it and try to remember this when your wearing your new platform glitter boots.

(This excludes Jeremy) ^{yeah in dixtalo}

Big Dik's Heavy Metal Album Reviews

Best So Far: Russ Ballard - pretty good stuff
(This crop) Barnet Dogs good production,

original playing & material
Best Cuts: Bad Boy, On The Rebound.

2nd Def Leppard

On Through the Night - average age in this band is 18 or 19. A little influence

from 10 yrs back & new energy means look out for these guys. Could be big!
Best Cuts: Hello America, It Could Be You.

Black Sabbath
Heaven & Hell

Not Bad. Nostalgic.
Well, pretty good considering the average age in the band.

Best Cuts: Heaven & Hell
Die Young, Children of the Sea.

Saxon
Wheels Of Steel

More mundane British metal. Not memorable.

Good production.
Tittle track's ok.

Judas Priest
British Steel

Recommended listening
Well done, even, I'd buy it.
Best Cuts: Breaking the Law
Grinder

I Refuse To Review

Kiss: Unmasked

Queen: The Game

Van Halen: Women & Children

Ted Nuisance: Scream Dream

Stinkfoot: Tomcatt'n

Rossington Collins Band: Leftovers

Any Molly Ratshit album.

Big Dik

HEAVY



METAL

Just remember, Heavy Metal never left, you attention was just elsewhere.
No Bucks - Sorry Buck - You got fucked - Niki

Lisa's joy juice.

ROCK RAT REVIEWZ

**The Greatest
In the Sack**

actually-I don't
know-nor do i
care

OH NO I CAN'T CONTROL MYSELF - VARIOUS - TEENBEATS
SOUTHCOST SKA STARS
THE SAME

MISSING PERSONS

Oh No I can't control myself...I wanna dance from the first song
to the last. 1,2,3, GO. A collection of Mods and Rockers...The

Teenbeats, Southcoast Ska Stars, The Same, & Missing persons all
from South Coast England.

Title track is by the Teenbeats...you may remember this Fresley
classic. Teenbeats have five songs. High energy Mods sound with a
Rockabilly edge, it carries them well. Love the title track. Next the
South Coast Ska Stars have two (2) trax. WOW!! South Coast Rumble &
Head On - sax sex. Rave, Rave. WAILIN'.

The Same open side 2 with 1918.2 trax 2.-I'm a Face- somewhere
between Devo and the Normal, but not the Same. Rounding out the album
is Missing Persons. Not bad, not memorable. Exciting.

From the opening lix to the closing sax wail I couldn't control
myself- BUY IT!! On the Safari label. Distributed by Almada.

MARTY THAU PRESENTS: 2X5

- Music By Teens For Teens

2 songs each by 5 bands : FLESHTONES

REVELONS

BLOODLESS PHAROAHS

COMATEENS

STUDENT TEACHERS

PRODUCED BY JIMMY DESTRI

LOCALE: NYC. (Definitive.)

FLESHTONES: Shadow Lines & F-F-Facination

Loved them both. I'm looking for more of these guys stuff. I've heard

of them but I've never heard them till now. What was I waiting for?
R&B, R&R, harmonica and heavy drum sounds. High energy.

REVELONS: Red Hot Woman & Cindy

Memorably exciting R&R with nifty guitar work. Chris Spedding School

Of Guitar Seal Of Approval

BLOODLESS PHAROAHS: Bloodless Pharoah & Nowhere fast
Sounds exactly like it sounds. Bloodless Pharoahs doing Bloodless
Pharoah. But done well, don't let the title fool you.

STUDENT TEACHERS: What I Feel & Looks

Farfisa & smooth vocals & guitar lix. I like it alot. "Looks" is one
of my new raves.

COMATEENS: Overseas & Late Night City

Texture and layers with organs & guitars & vocals. Great.

THIS ALBUM IS A MUST. There is no superlative to describe this disc.

Her paige + pain.
I-i- tack no respons.
onto my self.

She's got complete control
over all our empty space.

MY THRILLING INTERVIEW WITH

NOBBY CLEGG AND

ROME, THE
ETERNAL CITY

THE CIVILIANS

BANG UP BUYS

BY ALX

"heavenly deception"



Ace reporter Al X was called out on this case when usually unreliable editor failed to be present. Besides it required someone with extra ordinary talent anyway.

So i hunted down the suspects in Larry's Hideaway and found Darrell Vickers (DV) and Andrew Nicholls (AN) - the masterminds behind the Nobby Clegg Scheme. These are excerpts from the evidence.

↑ Darrell Vickers ↑ Charlie Connor ↑ Andrew Nicholls
↑ Bill Teleo ↑ John McFedries

X: Do you have plans to record a single?

DV: Actually, we're supposed to be doing an album.

AN: They've been putting us off.

X: Which company's this?

AN: Star Records.

X: The Forgotten Rebels label.

DV: We're supposed to be the second artist to record.

AN: They liked our demo material.

X: How would you describe most of your songs? I've only heard one. What are the rest like?

DV: It's a bit different from that.

AN: We don't approach it from a performance base. We started from a songwriting base. The original demo, which was eleven tunes, was put together to show the diversity. When they only played the one song, people expected us to do a lot of singalong songs in concert.

We play music with a lot of stops and starts. Trying to incorporate a "new wave" aspect to complicated music. Different rhythm patterns, strange time signatures. Two lead guitarists.

DV: Gary Cormier calls us a hard rock band, thinks we're heavy metal. So he's not gonna book us. Till he sees us live. We wanna play the Edge.

X: How did you get your demo tape on CFNY?

DV: Just sent it in. Mailed it in, and Brad McNally, we sent it to Brad, because we were listening to the, uh, I said to Andrew, I said, "This is a good station. This is the only thing I heard that is half decent in Toronto. Let's turn it on, and whoever the DJ is, we'll send it in to

↑ Fatal Typesetting ↑

them". So it was Brad's X: show.

AN: We went and did an interview, the lunch-time interviews they used to have.

X: At 1:00.

AN: Yeah, then we did an interview at U of T. We sent them a one hour tape, apparently there was a special, of course, we never heard it. Playing: Me Dad, Diamond flies, Drugs and I want To Be In Commercials, off the first demo tape. Then we threw this band together and did another demo tape and started playing new version of Diamond flies. Popular Cambodia Rock.

X: So that's what you call your music.

DV: Oh God.

AN: If we need a peg, that will get us in.

X: So, well, what's your intention for the group?

DV: We'd like to record.

X: That's it for now, right.

DV: We'd like to do that primarily. And we're hoping to do something by the end of October.

AN: We were originally told August.

DV: August, yeah. We originally had some sort of deal, well we thought, we were led to believe, with Ready Records and they really fucked us up.

Sounds like Ready Records.

AN: Sent us into the studio with our own money to record a tune. And when we finished, asked us to re-record it, with different changes. We went back in the studio and re-recorded. Haven't heard from them since.

X: Did you get your tape back, at least?

AN: Yeah. We plan to use it for an upcoming EP. If the EP goes through. Star's looking for cheap recording time.

X: I guess an EP probably would be better first time out.

DV: Yeah.

X: Who are your influences?

DV: The band has got kinda wide, uh...

X: Well, who would you go see?

DV: I'm a big fan of Lou Reed, The Jam.

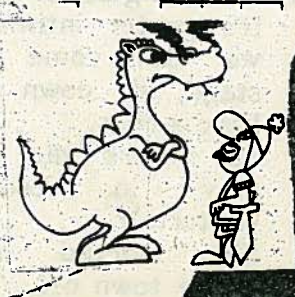
AN: I'd go see Yes.

DV: Japan, I'm a big fan of, and Andrew's a fan of. The drummer is into the Scorpions, AC/DC, Def Leppard. Charlie, the bass player is into very basement, Ratfucker albums, he's into anything, likes DEVO a lot, really strange stuff. AN: Charlie will be lucky to make it to 20. He's always ill. Had a broken neck almost the first time we ever



played. We played Larry's, his neck in a brace. He's got some horrible disease. He's always laid up. Runs with a wild crowd. Very rarely ever talks. The guitarist is into Steve Hackett. XTC is a big favourite with the band, except for the drummer who doesn't like New Wave very much.

X: Which group would you compare yourselves to? AN: In certain ways, the Boomtown Rats, I like to think. We do a lot of different things. At times like Lou Reed. DV: Especially when we AN: "Sweet Jane".



DEMICS

BY ALX NIKI DONE IN SEPT. BUT WE'LL BE QUICKER NEXT TIME

Al X and I spent about 20 minutes doing a quick and not-too-deep interview with Jimmy Weatherstone and Keith Whittaker of The Demics. We had arrived at The Horseshoe, just after seven. The Band was just going through a sound check - they ran through a couple of new songs-swore-and left the stage. I grabbed a hold of the Drummer and Singer and we ventured into the deep-dark-and colourful "shoe" cellar.

First the album. It has been released here on Pickwick records, and it's great to report that they've sold all the 3,000 copies of the first pressing. But that doesn't mean it's selling at the "pumps". It just means that a lot of stores have bought it - expecting a demand.

By the time you read this, a deal for distribution in the States should be set up. When I asked Mr. Whittaker if they'd be touring the States he said "Pickwick have got independent stores, so I guess we'll sell it through them", - a great answer Keefy!

Al X blurted his first question right about now:

Pickwick; thats the label that does all those records - "All the Kinks greatest".

Well, it wasn't really a question but it started them off...

Whittaker: Yeah, that's true I got all those records by The Move and stuff like that.

Al X: I didn't know they released stuff by bands that were still together.

Whittaker: They're one of the most successful fucken quiet labels, those guys? They're all over the world - they have a pretty low profile.

Next we have what happend to

Keith put it this way:

"They wanted to do something with us, but we didn't want to do anything with them".

And besides, he says,

"The Production on the first E.P. was dreadful. (Huh?) And they put that out and we didn't want it out".

Al X: "It got played a lot on CFNY"

Keith: "Oh yeah a lot. Its sold a lot too."

I have not heard the album yet - but from what Al X tells me N.Y.C. sounds "produced". Al X mentioned this to the band and they said that they wanted something that would..."go further than London - Hamilton and Toronto"...adding that it was..."a good tune".

Jimmy Weatherstone makes a brief comment - informing my tape recorder that the album was supposed to be out July First - then it was August First - then mid-August and finally realised in September. They got released all through Canada -

Keith: "Oh yeah-Sam's and A & A's and all that jumped on it, because the E.P. sold so well".

S.I.U.: Are you gonna do concert halls or anything big like that?

Keith: We've done a couple of those. The thing is we've left it up to the agents.

Jimmy: The thing about bars-it's pretty intimate-we can come off stage, sit down and have a beer.

S.I.U.: So, where did you play in London (Ontario)?

Keith: We started that whole town off. The Cedar Lodge and places like that. We came to Toronto on

on an invite from the Viletones.

Considering that the Demics are still together after four years of "punch-ups and arguments," they've come through it in remarkably good shape. A world wide label and contract-a new guitarist-a healthy attitude. "We just wanna play" and an album that promises to reach up into the CHUM charts...(ed - is that what you really want boys..."stardom?").

When I asked Whittaker if they follow the local scene he said,

"We have one of the best followings in Toronto"

I asked: "Yes, but what about other bands, do you follow them?"

Whittaker: "We watch'em all. They're all good friends of ours".

Jimmy: We're the most involved with producing other bands.

Keith explained that they want to have new young bands open their shows for them. This would, he says, keep the scene alive and interesting. One things for sure-if they keep this attitude up and help bands out financially or with recording deals, they'll always rank high in my books.

As for maybe setting up their own label they're saying, "We'll have to wait and see" - what happens with the album.

We blabbed on about Reggae and how everyone in Jamica is into it, singing, playing, whatever.... on why Keith W. doesn't want to go back to England unless there's a demand for the band. On how satisfied they are with the album and how wonderful this interview is.

Closing Farts: They have more ambition than the Viletones-have more energy...So this don't really say a thing-Just like the Demics do.

No pictures, because!!

EVEN MORE CLEGG

X: A lot of influences. Is there any political influence in any of your songs?

DV: We hate Ronald Reagan. We haven't done anything about that in song, but we do hate Reagan. There are things in the music, though. A lot of things in songs we haven't done yet. It's not as much political as in despising certain attitudes.

AN: Mainly stupidity.

DV: And Chuck Mangione.

X: Plans for any gigs?

DV: We've been trying. Some of the club owners don't seem to be too thrilled about having us. All of them just keep putting us off, putting us off.

AN: The most common request is, "Can we see you play first?", and we can't get a place to play then. We have played Larry's five or six times.

DV: We may be playing The Turning Point. We're negotiating.

AN: We just have to find some headliners. We don't have enough material to headline ourselves.

DV: We've done a few gigs, but they don't come out. They say, like, we wanna see you play, then, when you play, don't show, and they wanna see you play again.

AN: We've played the Newport, Collins Bay Pen, played in Guelph, did a few TV spots. We had a Collins Bay show taped, and friends have since seen it in Kingston. We've done "New Faces" in Hamilton, believe it or not. That's just a grown-up "Tiny Talent Time." We

played a Country song and an um Avant Garde song.

X: "Old Man", sounds like an English drinking song. Does that come from a true experience?

AN: I have drank with Englishmen, yes. We're both Englishmen, originally. We both came to Canada when we were about eight or nine.

X: There's quite a few "Englishmen" in bands in Toronto

AN: It's a great place to come from.

DV: Seems to be very innovative, musically.

AN: There's a lot of traditions.

X: Where does "Nobby Clegg" come from?

DV: Well, it's a name we derived from Andrew's 86 year old grandmother who went to school with a man named Norman Clegg.

AN:

And Nobby Clegg is a nickname for people with the name Clark.

When we finished "Me Dad" we had no title for it. We didn't want to call it "My Old Man" because it seemed too obvious and Lou Reed's come up with a song with that title since anyway. So we put it in the form of an essay, we're gonna call it Me Dad, essay: Me Dad in other words, like "What You Did Over the Summer". This kid would be handing in an essay to his teacher on his father. We needed a name to sign on the essay. N. Clegg. Full title of the song is "Essay: "Me Dad" by N. Clegg."

X: I see.

AN: There you go.

Now you know the story. So maybe you like...

X-CHART

- ① Pineapple Bassman - Reggae Spice
(Marijuana Dub)
- 2 Just Another Dream - PROFESSIONALS
- 3 Easy Life - Body snatchers
- 4 Boots are made for walkin' - Nancy Sinatra
- 5 Rescue - Echo & the Bunnymen
- 6 No Pedestrians - Toronto Groups
- 7 Another Kind of Tension - Buzzcocks
- 8 I just can't stop it. - English Beat
- 9 Wild Planet - B-52's
- 10 Holiday in Cambodia - DEAD KENNEDYS

If you have complaints about this issue, you can call Dave Marsden # 967-3445 or 870-9152 give him a call

MOR half-assed reviews with Lizzie.

CARLENE CARTER-MUSICAL SHAPES.

I had to listen to side two first. Carlene does daddys most famous song. It had to be heard first-Disco Rockpile. Can you recognize Rockpile under nix' mix? Give up which song? Burning Ring of Fire. Followed by some real down home Carlene-Rockpile tunes. Now I know why Nick loves her....So, actually what this is, is Rockpile featuring Carlene on vocals. She handles all vocals. Exept for that, it's a Rockpile album. (Exept for the last song Too Proud in which none of Rockpile appear, which by the way, is an almost MOR torch song complete with strings & organs & piano & layered backing vocals)(but still produced by Nick Lowe) Side one opens with lots of energy. Made to be listened to loud. Side one features a duet called Baby Ride Easy with Dave Edmunds-"We'll jump the chuck wagon and we'll ride away?" (no kiddin'?) Fare s ong, so far I'm so cool. Love the drumming. Also, loved the cover art....F-Beat 7" 45's.

ELTON MOTELLO-POP ART.

Does he mean pop art music? Cover version of Can't Explain discofied. Wuz Elton ever in T.O.? Maybe he went to Dominos and heard The Government playing. Maybe The Government have been listening to his records?!! Why isn't Out of Limit an Underground classic yet? I wanna know. Nice guitar break in 20th Century Rox. Pocket Calculator is calculated dance frenzy. Classy time on side 2 "When all the boys are English". A jet boy has to play the game. Maybe refers to English R&R stars? Pay the Radio is a critique of media hype. Anything to do with the payola scandal rithg now in Englandsd. Maybe Chrissi Hynde knows how their album got to #1 in the charts a week before it was released, when ratings are based on sales huh Chrissie? (by record company payoffs, just like here).

Overall, this is a dancey album, and i wanna know why you're not danceing to it. Duxtab-get on this one. (alittlebitofpersonnalcropplop)...

THE HOT ~~DIS~~ TIPS PAGE. Hopefully still hot when you read dis here boogie.

ПОЕХАТЬ В ПИР!!

Debbies next movie + next Blondie L.P. cover ↓

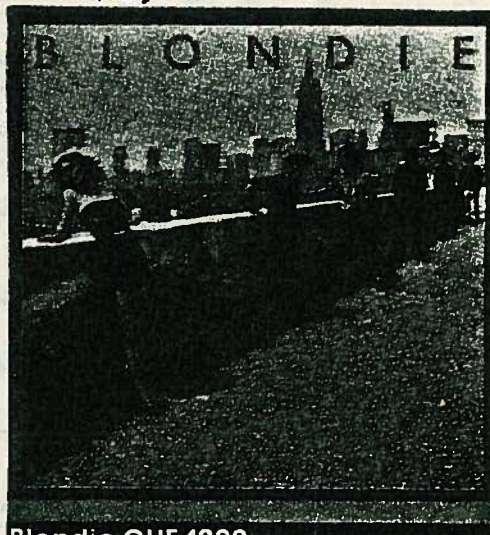
CLASH FOR CASH?



On "Black Market Clash," a ten-inch Epic Nu-Disk® Britain's best new band shows you what all the fuss is about. Nine previously unreleased or rare Clash tracks span four years of rock and reggae. Once again, The Clash give you more of the best for less. On Epic Records. 4E 36846.

(Advertisement)

Expect "1-2 crush on you" - Armagideon Time" plus "Versions". Also "Pressure Drop". "Bankrobber". "Capitol Radio" "1977" so, you



Blondie CHE 1290

"Autoamerican." Non-stop Blondie. Runs on pure pop energy. Due 11/11. Produced by Mike Chapman.

Get ready! Get bored. Don't mess w/ the Formula Rite Muz!

HORES TO GET YOU UPSET.



Isn't it nice in here?"



BUY
NICK WHITE

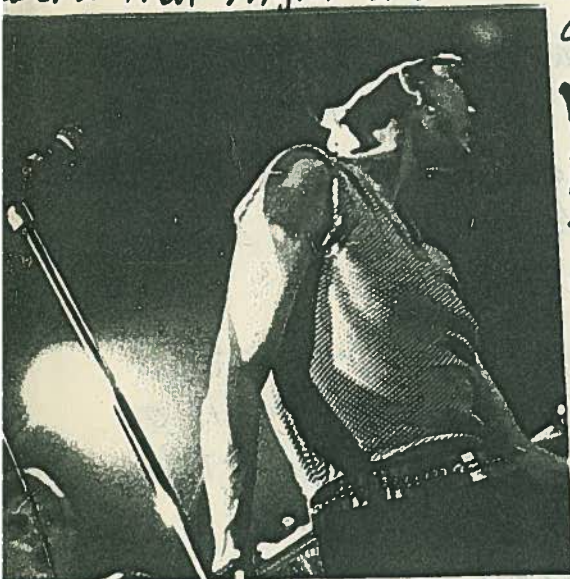
THE

SHARKS-WHAT A FUCKING DRAG-PART ONE

I tried to call The Sharks about an interview, but The Edge (whom I called for their #), said they'd call me. So, O.K. I waited. No Call. Two days later - still no call.

WHAT A FUCKING DRAG-PART TWO

Bassist Basil Donovan and roadie "Howard" live very near the Dufferin Mall - where I work. They came over and I managed to get Basil's and David Baxter's (guitar) home phone numbers. So I phone Baxter up and we set up a time between sets at The Edge. I had to work that night and couldn't get down there until 11:30 - they were already onstage. Oh well.



WHAT A FUCKING DRAG-PART THREE

Hey! Baxter calls me! Neat Neat Neat! So this time I'm going to see them between sets at Larry's. This is half way through October. I first called them in mid September.

So I go down - take a few pics and wait 'till they've finished their first set.

There... they've finished. We trudge upstairs and enter a dim and plain hotel room.

She's sick. Real sick. - Upset stomach - Fever - no

more voice, the whole bit. I try and interview 3 of the 4, but Baxter wants me to interview the whole band.

After a couple of seconds thinking about deadlines - not wanting to leave - 'till I get an interview - I begin to feel like an asshole. Me sitting there wanting - needing, an interview with this "hot" band, whole or not, and watching - listening to this poor girl practically passing out before me. So I tell Baxter I'd call him in a couple of days about trying "What a Fucking Drag-Part 4our".

Sorry, no more Funny stuff.

I interviewed The Sharks at their rehearsal space two days before their Masonic Temple show with Split Enz.

— continued —

First of all, they don't want to talk about recording contracts. Sherri Huffman (Baxter) says that they would look silly if they say-oh, so-so-is interested-then what happens if it doesn't work out? They'd look silly right?



"I open my mouth at you."

"LITTLE"

Mr Baxter adds, "We've narrowed it down to one company and it's between the lawyers."

So, I'll leave that alone.

I asked Baxter what his influences have been and if reggae has been deliberately "adapted" into "Shark Sound".

"We have people come up to us telling us we have a very reggae sound, but it's not pushed or conscious. I've been through all the old standard guitar player trips since I've been 10 years old. The Beatles - all the hippy trips - country and western, I'm just a regular guy really."

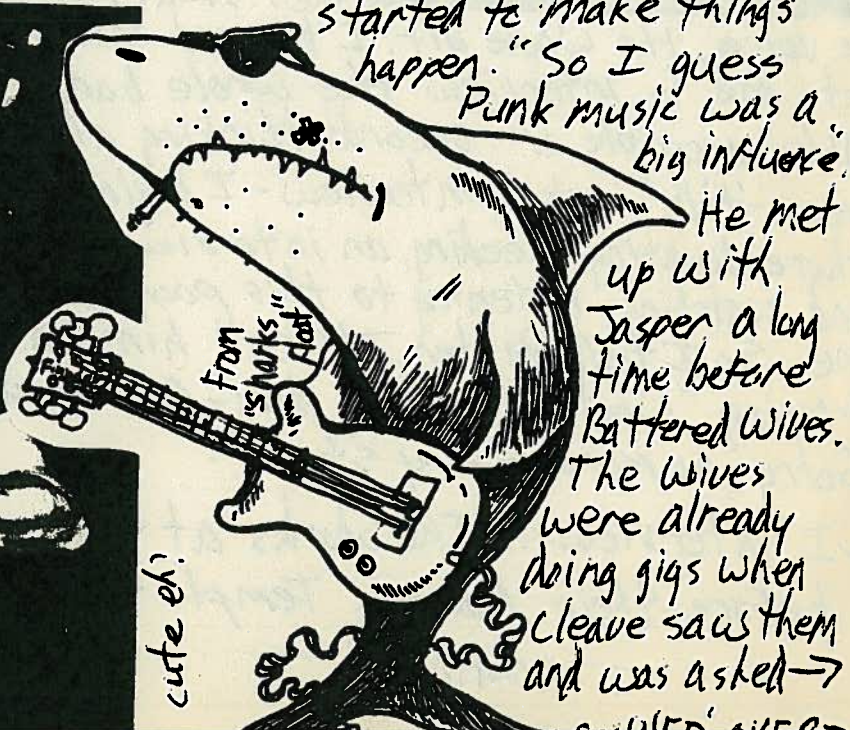
Cleave Anderson (formerly with Tyranna & Battered Wives) says that the kinks - Beatles and Yardbirds were his first influences. He listens to a lot of Jazz and Reggae and said that he was into McCartney and mainstream pop. He gave up drums for a while until Punk started to make things happen.



THE HANDS ARE IN FOCUS - THE MIND ISN'T



cute eh?



"So I guess Punk music was a big influence. He met up with Jasper a long time before Battered Wives. The Wives were already doing gigs when Cleave saw them and was asked ->

Wot a Fucking drag - part four.

by Jasper to drum for the band. The rest is his story.

I asked them if they figured out a musical direction when they started. That question was met with blank stares and a "...we're just interested in ah.... being on the radio...." Um, er... Get the picture?

Mr Baxter explains herself further about this. "We don't want to adapt ourselves totally to A.M. radio, we want to have a strong sound but still have all the classic hallmarks of a hit song."

They don't rehearse very much to get that "shark sound" that everybody seems to be talking about. But they do chew each other out (!?!!) when someone isn't playing well. They also enjoy playing off one another - changing chords for a song - so they always enjoy playing live.

The enjoyment they get from playing live is more of an attitude to "give the people their money's worth". Sherri, "It comes from looking at the people and really wanting to get them off." "They're there, they paid their money and we love them, and we want them to know it, so we try really hard."

S.I.U: Do you want to go to England?

Sherri: Yeah! Do you wanna go?

Everybody thinks this is funny and giggles. He! He! He!

Baxter: we're gonna go play some clubs in London for two weeks.

I asked if they'd like to get out of playing bars. Basil Donovan will now make his first contribution to this Fucking drag.

Donovan: we want to get out of the two set format, because it breaks the momentum when you're playing two sets.

S.I.U: what about the states? You want to play there?

Donovan: we're playing Buffalo next week!

CONTINUED
OVERUM



WARNING!

CONTAINS MATERIAL
TO OFFEND
EVERYONE



THERE'S A LOT OF blandness around at the moment," says Mick Jones, Foreigner's lead guitarist and musical director, about the current music scene. "There are a few good things," he allows. "bands like the Vapors, Martha and the Muffins. But there's nothing that really jumps out. That's what I'm working for, to try and put the situation right."

'ARKS... continued... Sloppy is godly.

"If we can't rock the people-I can't imagine what excuse we could ever have not to rock the people."

The bands they like to listen to today are, The Rolling Stones and The Clash. Jeez, Clash + Stones in the same sentence, sounds like everybody else in this rinky-dink town.

So at about this time I started to feel like a fool, I was asking some questions that nobody seemed to want to answer. I got this feeling coming across from Sherri + David, that they were just great and they were neat people for liking the Stones.

S.I.U: IF you get this recording deal, do you think you'll be on the radio within a year?

Huffman: Oh yeah, definatly we'll be on the radio within a year, even if we don't get that recording deal.

A big deal man in London, England stole a Sharks demo tape and decided to have them booked into The Venue on the 16th of October. Under a different name - "Sherri and the Sharks" they were all set to play. That is until The Sharks themselves saw an ad in The New Musical Express and found out just what was going on. They now have an open invite to play The Venue any time they want.

HOT FLASH! The Sharks have just signed a recording and management contract with Edge records. They're setting up international distribution deals now. Sherri Huffman + David Baxter will produce.

HOT FLASH! We're gonna be available everywhere soon. Right now - Record Pedlery? Edge etc.

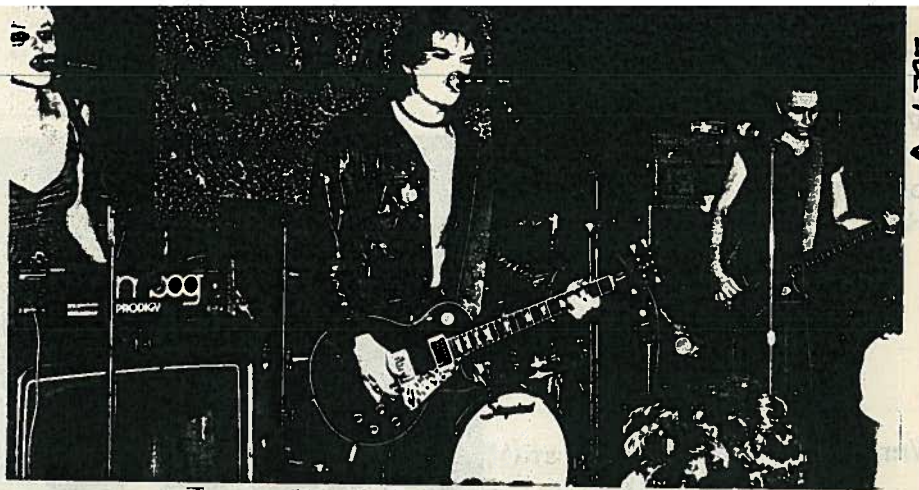


Vera Skye (shortened from a long Russian surname), met-up with Cleave Anderson during a Dead Boys Party-Cleave asking to drum with her. "So right then I got into action". I put an ad in the paper for a guitarist and nobody called for four days. That's when I realized my telephone was broken. So, I got it fixed and the first one to call, was Ron (Partridge)-it was a real fluke. As soon as I saw him, I said "...ah...You look good-lets try it" (ed -?), and it worked!(ed-!?!?).

Vera and Ron have been together for nearly two years-they first got together with "John" and "Dave" who have formed an Ultravoxy type band called The Units. After this first band split up, Vera wandered around for three months until the happenings with Cleave.

Next, enter Johnny Bubblegum, alias Gerry Smith, who met Vera through a certain "Ziegler" who was..."the first guy I really worked with. But Ziegler was really wierd and he sorta faded into oblivion...". Those of you who don't know, "Tyranna" has been changed to "Terrana"-but the original idea for the name came from Vera's mother who is Russian.

Just before a gig at the Turning Point, Vera realized the band didn't have a name. Explaining to her mother that she wanted something to suggest "Tyranny" or a "Female Tyrant", her mum said "Tyranna". "So I said thats fine ma. We didn't think we'd stick with it, but we did, because we couldn't think of anything better".



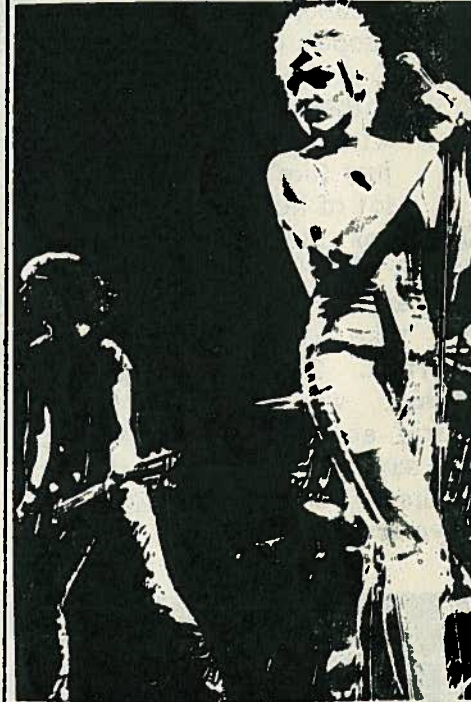
TERRANA BY Niki

Johnny Bubblegum split because, "we couldn't work with him". That's all that was said. So there. Cleave Anderson was lost. As they put it. (To the sharks). It happens that Cleave was gigging around with other bands and just never let the others know that he wasn't coming back. Vera and Ron didn't mind him jamming with other bands because they were in limbo auditioning for a new bassist to replace Bubblegum. As Vera says, "We're much happier with the drummer we've go now".

At about this same time Vera & Ron were writing a lot of new material and thinking along the lines of progression in their style and they decided to use a synthesizer in some of their songs.

"If we didn't get anywhere in that year we were around, then something was wrong - we had to do better". "To do better" - - For Tyranna was to change their name, add a synthesizer and begin to think about getting proper managers to deal with gigs and recording contracts. Their number one priority right now is to firm up a management contract with two Veterans of the music Biz, who have been around for ten years.

Vera - who did most of the talking during the interview - said she thought it would be good to have more and better promotion than just hand bills and posters. As she pointed out, there's not much life



between Larry's, The Edge and the Turning Point. They would like to go to the U.S. and other Canadian Cities but feel they need someone with experience besides themselves, - who have no experience - to sell them to club and concert promoters.

When it comes to artistic freedom within a management situation they are willing to "kiss -ass" but only to a certain extent.

For example: Their Future managers want them to do some cover songs, Vera says they will, - "I'd like to do a Pretenders song but we would do it our way - something that would fit into our format." Terrana doing "Brass in Pocket" on stage?! I can hardly wait!

TERRANA - *Cont From over*

When I asked them what has influenced them the most, Vera immediately said - "Everything" But Ron expands on just "EVERYTHING"....

Ron: Vera and I listen to totally different music. I'm still into a lot of the old stuff - Iggy Pop - Damned and occasionally some of the new stuff that appeals to me.

Vera: I like the real slick stuff like XTC - Lene Lovich - stuff thats really well produced.

Jim Webber: I guess my scope's quite wide. I like C & W AND Jazz - my father was a drummer with Tommy Dorsey - I just like stuff that has a lot of heart.

Jim was playing in a heavy metal band doing old Lynard Skynard songs before deciding to take the plunge with Terrana. Joey Lafleur, the bassist was playing heavy metal about eight years ago. He says he still likes it but wouldn't want to play it anymore.

cash only photos



Of the bands he still listens to, Uriah Heep and Johnny Winter rank as "listenable".

Vera points out that, with all this different taste in music - all the different influences - Terrana should jell into quite the original band.

Terrana is a band that wants to make it - but not go completely overboard and go totally A.M. radio.

Vera: How bad do we want to make it? No, not enough to sell out - but enough to listen to other people.

Talking about the "No Pedestrians" album on which "Tyranna's" song "Back Off Baby", is featured - Ron explains how they got on the album.

Ron: We met Tom (Atom - the producer) at a Dead Boys party and we ended up giving him one of our tapes. Which turned out to be a Pink Floyd tape - so we got him the proper tape and he liked it.

Ron →

Atom, -as it turns out, -just wanted to make an album of local bands and took whatever came along first. So a lot of bands didn't find out about it until after the 8 band limit was met. Terrana's cut does not please Ron or Vera. The finished product, they say, is "not representative of us, or our sound". Granted they've added a synthesizer into their sound but they haven't touched "Back Off Baby" with it at all, so its still the same now as it was then when they recorded it for "No Pedestrians". They were also working on an album of their own, but because of screw-ups somewhere along the line, that hasn't happened. So, Keep an eye on Terrana - new management - new sound, - (well, kind of) and new energy to be something other than just another "bar band".

VERA →



KEN SHABBY SEES WHAT "The Festival of Festivals" and "The Art Gallery" have in common.

Whoever said that "The Great Rock n Roll Swindle" was the "Citizen Kane" of the 80's was wrong.

The film is just like the rest of the Pistols saga-confused-incomplete-lies-a-con-funny and supposedly, a upheaval of a generations values. In Engl and the Pistols definately made an impact. But was it all really planned by McLaren?

Who knows? I really don't think so.

Here and in the States, they were and still are treated like a gross and indecent comic act. Never mind the music and message, here's the vomit and safety pins. "Punk sucks". Yeah, yeah-we all know that Punk sucks but why? ".....oh,uh...well, I dunno.."

But, it is a fun movie and represents-truthfully(?) -what the Pistols were-part media hype-part puppets-part "die before I'm 30" attitude-part heroes, and also plainly just the best live band around then or now.

Cha-Cha was shit. Exept for Nina Hagen.

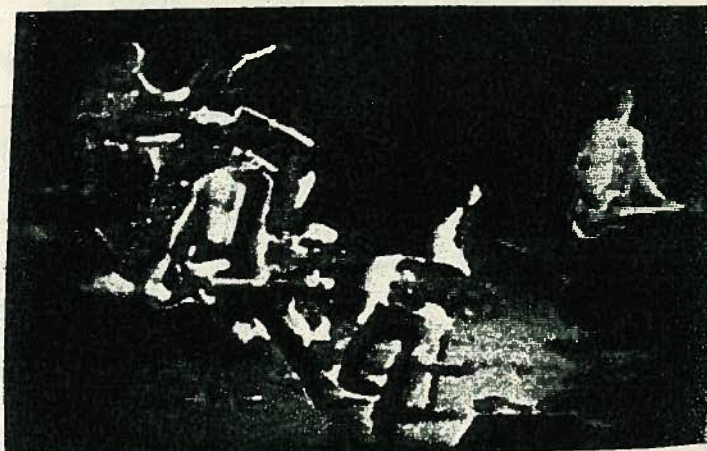
Mostly about Hermann (Rolling Stones mmmmaannn) Brood, and his long walks about Amsterdamm. Does he really talk to himself that way when he walks?

Nina babe was fab. Pulling faces and mucking about for the camera-can't wait to see her live.

Lene Lovich? Who's that? No where to be seen here. Best turn on "new music" and catch that horrrible "simulcast" for her best/worst-whatever you like.

MORE IF YOU'D LIKE TO TURN THE PAGE....

Steve + Paul take a holiday in the sun.



Crash and Burn, which played at the Art Gallery a week before the Festival of Festivals, is one of the best/funniest films I've seen so far about punk. The sound is shitty, the shots of the bands (Teen' Head, Dead Boys, Boyfriends and Diodes) wern't in synch with what we saw on the screen. Oh! for the days of early Head and Dead Boys! A must film to see.

Soul City was two minutes worth of arty farty type strobe flickerings. Yeah, yeah really interesting.

The Harder They Come is fun and the music is fab. a great movie to see if you care about Jamaica and reggae.



Crash 'n' Burn

Canada, 1977, b&w, 27 min.

Produced and directed by Ross McLaren; with Teenage Head, The

Diodes, The Boyfriends, The Dead Boys "The Bull's Head"

ART GALLERY FILMS

Photos courtesy of The
Knew Music-Thank-you
very much J.D.
HE MAN



1. Fashion
2. Ashes to Ashes
3. Up the Hill Backwards
- 4.5. H's No Game (Part 1+2)
6. Because You're Young
7. Teenage Wildlife
8. Scream like a Baby
9. Kingdom Come
10. Scary Monsters and Super Creeps

Scary - Monsters & Super Creeps

once again I'm sitting here listening to David Bowie's new album trying to decipher his lyrics. Something that with each passing album becomes increasingly difficult to do. Although it's first and it's fascinating perhaps this effort. It's consistent both on its first and second side, through the weeds of a dripping instrumental side, we don't have to waste barrels through some subjects that of late lines) Scream like a Baby" is his first actual mention of pagots in song. It's the story of Sam, a rebellious, homosexual youth who learns to be part of society... while Sam mellowing out, "and I'm playing a bit on this L.P. / "Ashes to Ashes" is still - "singing old songs we love"...

is an astronaut of "SPACE ODDITY" He refers to Major Tom, the unforgettable man (SPACE ODDITY being the song that really started his career and began the stream of record companies offering their plagiarism in where Bowie incorporates the incident of "SCARY MONSTERS". The album cover also arranges a puzzle. Bowie's of "Speed of Life" from "Low" to the title track of "SCARY MONSTERS". The album cover also arranges a puzzle. Bowie's hair appears red in the drawing on the front cover, even though he's gone back to his natural color (Blond) for many years now! and it "ALADDIN SANE") That lightning strike on Bowie's forehead. (Memories of covers a small lightning strike on Bowie's forehead. (Memories of "ALADDIN SANE") That lightning strike on Bowie's forehead. (Memories of that confusing mess, the only thing I noticed was David sitting in a padded room) The back of the cover shows a series of photos of "HEROES, LOW + LODGER" complete with legs of ALADDIN "LODGER" character included. Bowie's voice has its very strange indeed! Regardless, "SCARY MONSTERS" provide old same old version and "SCARY MONSTERS" provide old same old or new, ten of Bowie's best works!



By Randy Swagger

When I heard that D.O.A. was about the Pistols San Francisco show, I thought... great! Oh well... It was more of an explanation of what punk is/was.

Mostly comprised of interviews and quotes with bimbos-professors-politicians-fans, it was bad, real bad. That's why it was so great. I think it pissed a lot of people off.

According to one of the people who filmed it, the producers sold a lot of the best footage to other parties

in the states. That's where the interviews they were filming before the show are going to go. The film itself had Gen. X, Clash, Sham 69-Pistols etc. That stuff was great, it was all the fuckin' preachers from outside the music that made it really tiresome.

Punking Out: was CBGB's really like that? Yeach. Hippies and "punks" with long hair. (hey, don't the Ramones have "long hair" Druggies-stoners and more preaching from fans plus some interesting interviews with The Dead Boys-Ramones and Lydia Lunch-

"I fucked them all",-made for an interesting movie. If this is what N.Y. is like gimme England or even here anyday. The sound was good and we saw a pre-Ramone Mark Bell with Richard Hell. The Dead Boys are crap in this compared with their performance in "Crash n Burn". Two movies that don't have to be reviewed: Rock n Roll High School-is cool-The Kids Are Alright, ain't.

Dread, Beat and Blood was powerfull. Linton "Kwesi" Johnson isn't just an artist-he's an activist. He preaches what he teaches. That's more than I can say for a few people I know. He gets involved with rallys and protests-in one sequence he is seen walking with other protesters demanding justice for a falsly imprisoned black. This is a man who isn't turning "rebellion into money"-this is someone who believes that actions speak louder than music-which is true. The music is first rate. Johnson's voice is perhaps the best I've heard in Reggae. Instead of singing, he recites his poems over a reggae beat supplied by very competent English musicians. The movie is all Johnson, showing him recording-writing-teaching school kids and protesting. He has two books out of his poems and his third album "Bass Culture" has just been released. His others being: "Forces of Victory" and "Dread Beat and Blood". If you like reggie music seek out and buy any one and have your mind opened.

For you hard core Reggae followers out there, "Reggae" is for you. If you know about reggae in England in the late 60's you would get a kick out of this one. Desmond Dekker-Maytals-Pioneers etc, made for an interesting look back.

5:30 pm Reggae

Great Britain, 1970, col., 59 min.

Produced and directed by Horace Ové; with Desmond Dekker, Maytals, Black Faith, Pyramids, Pioneers

7:30 pm Dread Beat an' Blood

Great Britain, 1978, col., 45 min.

Produced and directed by Franco Rosso; with Linton Kwesi Johnson of Poet & The Roots

PREACHER MAN

Certain critics have called it "the Gimmie Shelter of the 80's". Yeah? Bullshit. Gimmie Shelter was primarily about one concert and one tragic death. It didn't deal with the whole generation's attitude and outlook on life. Rude Boy does.

Ray Gange, the central figure (and co-writer), represents 75% of today's youth here and in England. That is-bored-uninspired-unambitious-and no hint of any fucking energy. He is also 75% of this flick.

The Clash are seen as a back drop-coloring. They have energy - ambition - imagination and want to help kids realize that they have a future-there is no such thing as "No Future". They are 25% of this flick.

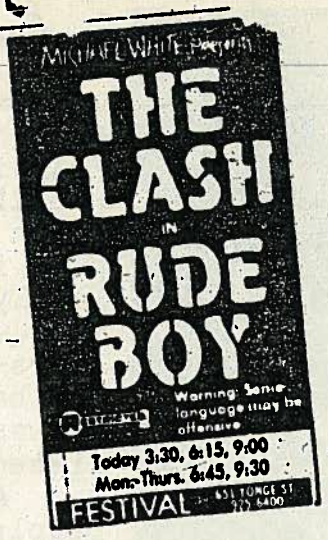
Which is too fucking bad. We already know Ray Gange's sad and pathetic story. Most of the people I know are like him. So why do a film about someone most of us are. We already know who we are, right?

Why not do a film about somebody who has ideas and beliefs that are fucking common sense? Don't get me wrong and think that The Clash are the only band for me. They ain't. But they make me think and their attitude is healthy.

In England alot of controversy has been distilled over Rude Boy. The Clash, saying they don't want anything more to do with it. It's easy to see why.

In a Zig Zag interview, Gange said that some of the scenes in the film were true, and some were, "what could have been". So don't believe all you see. Gange says in the interview that he picked up on the Clash, not because of the politics, but because of "Garageland" and other songs. He says he doesn't like it when politics and music mix.

The Clash isn't all politics.



by the writer man-Niki



【タイガー I の誕生】

1941年6月22日、ドイツ軍ソビエト侵攻作戦が開始されてまもなく、ドイツ軍戦車部隊はソビエトの重戦車KV-1と新型中戦車T-34に相対した。これらの戦車はドイツ軍の戦車師団装備していたものの戦車よりも優れた性能を持っていたので、ヒトラーは当時開発中だった新型重戦車の完成を出来るだけ早めるうに命じた。この新型重戦車に要求された

The Clash are all life and living in the city. They deal in reality. Their songs are more of a reflection of today's attitudes and ideals, than are of governments. This film deals with this generation and how pathetic we are.

It doesn't deal with The Clash and its thoughts to a great extent, just a little. But it is just enough to make this a slap in the face for all you Ray Gange's out there.

If you choose to ignore all the social blah-blah, then watch the concert shots and see how a great band performs.

Strumming my face.....



SOUND OF CLASH



SPLITTING UP?

JONES + ELLEN FOLEY?

Can clash handle stardom? Limos for CLASH.



cash only photos

CLASH at The Rex Danforth Feb/79

Talking Heads - Remain in Light - By Shegundo Galarzo

It's the same, but not the same as it ever was. Out of the "new wave" how many groups have emerged intact (original lineup) & creative with artistic merit? I can count them on one hand. But Talking Heads is number one in my creative list. Fusing rhythms & syncretisms & philo & Eno the heads have crafted a fine album. My fave is Crossed & Painless. The album is reminiscent of the line-up we saw at heatwave electrified & processed ~~state of mind~~ funk with spunk. This collaboration between Byrne, Eno & the rest of the heads is going to be one of my favorite intros into the 80's. Very few bands possess the insight & "touch" to cross into more than one category of classification. Go ahead all you twerps, try to classify it in the next month watch & listen while every "intelligent reviewer who gets to print ~~reviews~~ reviews & insights (meaningful lyrics) it to death.

SHUT UP & Dance
Lyric Sheet Included (big fuckin' deal)

ZENVATTA MONDATT - POLICE

- BORING
- SOMEBODY FORGOT TO PULL THE PLUG.
- TOO SLICK

BLACK SEA - XTC

- BORING
- UNCLE VERT UNFUNNY
- SAME ALL THE WAY THROUGH
- "CUBA" & "NIHOLON" BEST CUTS

THE PHOTOS - HALFWAY BETWEEN POP & REGGAE

- VERY SLICK SOUND, VERY SLICK BAND
- WENDY WU SINGS

VIED - JAH WOBBLE

- NOISE WITH NEAT BASS LINES
- SOME REAL CRAP (I NEED YOU BY MY SIDE) AND SOME REAL GOOD STUFF (BLOOD DEPRESSANT SEA SIDE SPECIAL)
- 40 MINUTES - WORTH THE DOUGH.

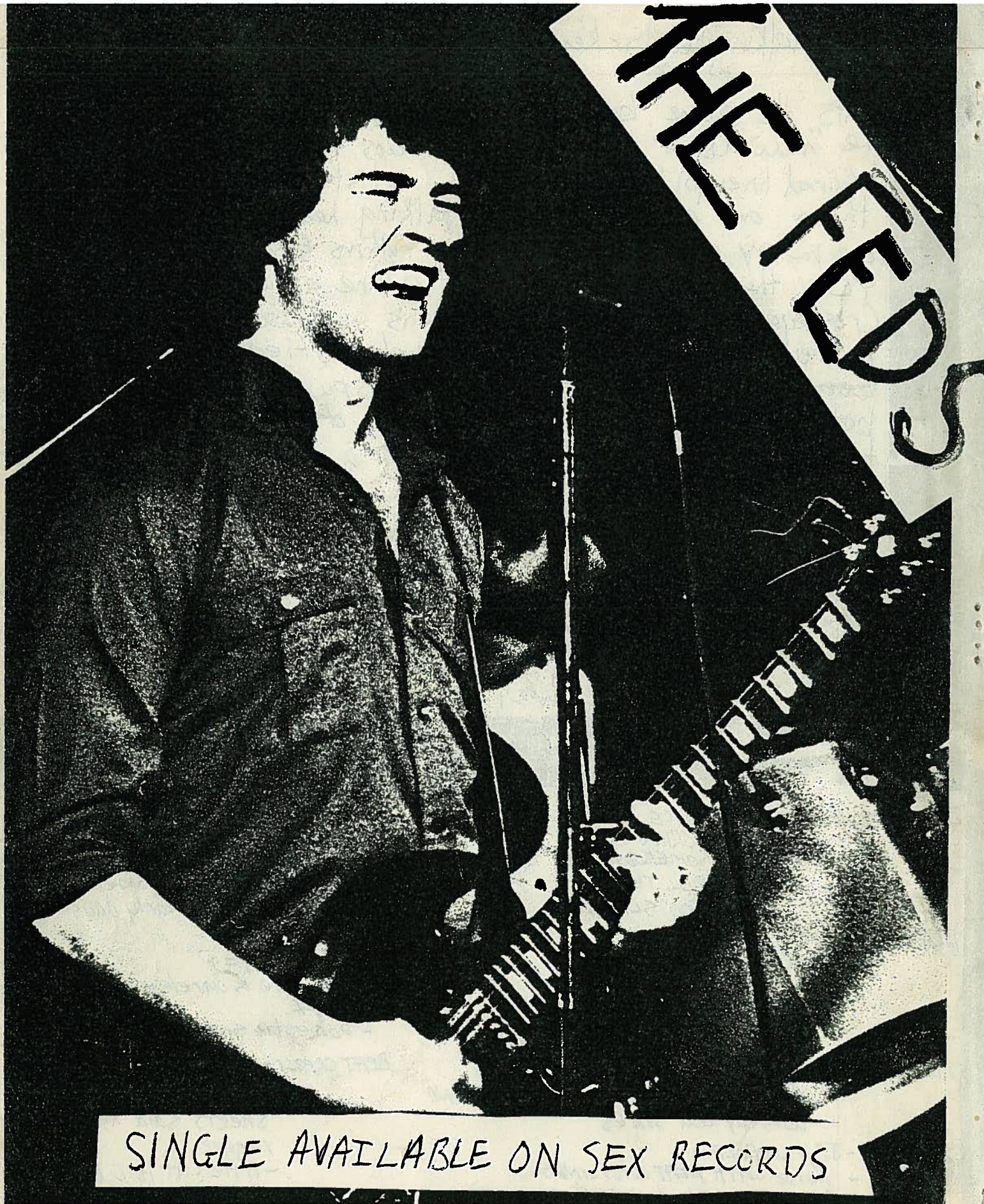
IV - STRANGLERS

- 1st side is from Raven which shows them thinking that they're good musicians. I guess they are. Slowed down stuff not as hectic as early days - but just as neat.
- Four song E.P.
- 2nd side is unreleased and B-side stuff
- Domestic soon

BEAT CRAZY - JOE DUM-DUM

- This is Reggae? Pre-release sheets said he had gone reggae.
- Title cut is O.K. - rest is boring - silly - Fake crapola.

LAST WORDS TUNE IN NEXT TIME



THE EDGE

MONDAY NOVEMBER 17